Can academic writing style be taught?

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Chapter 14
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Jürg Strässler

1. Introduction

Whatever subject students study at university level, they will sooner or later be faced with the task of having to write academic papers, either in their own mother tongue or in a foreign language. In the second half of the 20th century, English has increasingly become the lingua franca for academic writing and other languages have been neglected more and more, even in journals that are open to non-English submissions, for instance *Multilingua*. When it started in 1982 under the auspices of the Commission of the European Communities, Sager (1982: 7–8) stated in the editorial that the policy of *Multilingua* was "based on the recognition that linguistic diversity is a positive value which enriches the world and contributes to its full cultural and intellectual development" and that "[t]he journal will publish contributions in all European Community languages, with major emphasis on English, French, German and Italian. Articles will be preceded by abstracts in these four languages." In the first volume, the vast majority of articles were written in French. When Watts took over the editorship in 1987 and re-launched the journal with a slight shift in orientation towards cross-cultural communication, he kept the policy that contributions could be submitted in English, French, German, Italian or Spanish (cf. Watts 1987). Even though the abstracts in the four major European languages were no longer provided, which might account for the decrease of the number of non-English articles, the last one being published in 1998, it is simply a fact that nowadays researchers prefer English as a lingua franca among academics to writing in their mother tongue.

In his chapter on "The role of English in the research world", Swales (2004) shows that there is a similar situation in science, economics, psychology and applied linguistics by giving statistical evidence from a variety of sources. His most important findings, in my opinion, are that "[i]n today's Anglophone research world, the status and contribution of the non-

native speaker of English has become somewhat more central than it used to be" and that

> there seems little evidence that the larger non-Anglophone research languages (French, German, Japanese) are resisting the advance of English any better than smaller ones (Danish, Finnish, Portuguese). Indeed, the reverse may be the case. (Swales 2004: 52)

Furthermore he concludes that there is a constant proportional decline of the number of native speakers and that they will be outnumbered in the not too distant future by non-native speakers. In addition, Swales deplores the fact that

> there has been a massive conversion over the last two decades from other-language journals to English medium ones, and, as far as I can see, almost all of the many new journals that have been springing up have an English-only submission policy. (Swales 2000: 67)

Given the importance of English in the research world, it is therefore rather surprising that there is only a very limited number of university courses teaching academic writing at Swiss universities, and that there seems to be little interest among the students. In 2002, in other words, relatively recently, the University of Zurich and the Federal Institute of Technology (ETH Zurich) established their common language centre, which

> exists to foster the use of foreign languages at an academic level and acts as an inter-university reference point for matters concerning the acquisition of foreign languages and languages for specific and academic purposes. (http://www.sprachenzentrum.uzh.ch)

This centre is now in charge of all language courses apart from those which the language departments offer to their own students. At the University of Basle there is a similar language centre (established in 2003) with the same function, whereas the Centre for Language Competence of the University of Berne (established in 2006) only offers courses in German as a foreign language and English for science and for law.

In 2007 the Zurich language centre offered one introductory course in academic writing in English (level B2)[1] and one advanced course each for arts and social science and for sciences and engineering (C1).[2] Although there is a target group of more than 40,000 students for all three courses, the advanced course for arts and social sciences had to be cancelled due to the low number of people interested. One of the reasons might be that the description states that "the course will focus on both the techniques and the linguistic conventions of academic writing" and that "the course does not

focus primarily on improving participants' general English language skills" (Torr 2007). A similar picture emerges at the Bernese Centre for Language Competence, where in the autumn term of 2007 the course in English Scientific Writing had to be cancelled because here, too, enrolment was low.

The language departments in Switzerland are the only ones that offer their own courses as compulsory requirements for their students of language and literature, who already have a high command of the respective language and a certain awareness of the importance of different text types, and it might be argued that they are the ones who need such tuition the least.

Having a closer look at the topics of this type of courses in English we realise that they concentrate on issues such as "the accurate use of citations, attribution of ideas, and the judicious use of figures, tables, equations and references [as the] critical components of a successful paper"[3], on grammatical and lexical issues as well as on the overall structure of an academic paper. With respect to the notion of style, however, the course descriptions refer to "learning-by-doing", "practise this ability", or "trying to learn from the structure of articles and books that you are reading." In other words, style is considered to be an element that can neither be learnt nor taught, but that has to be acquired individually.

Most of the literature on academic writing skills shows a very similar approach to the topic as the courses mentioned above. Turabian's (2007: 3) *Manual for Writers*, which claims to have been the standard for generations of students and their teachers and which has sold more than 8 million copies, states as one of the running themes that "readers will judge [your research] by how well you report it, so you must know what they will look for in a clearly written report that earns their respect". Out of the 466 pages, a mere 10 pages are dedicated to language as such, the rest being on planning, source citation and style, meaning, spelling, punctuation, names, numbers, abbreviations, quotations as well as tables and figures. Furthermore, the chapter on revising sentences (Turabian 2007: 109–119) just concentrates on common-place suggestions such as "[f]ocus on the first seven or eight words of a sentence," "make subjects short and concrete," "if you never make a verb passive, you'll write sentences that contradict the old-new principle," "use first person pronouns appropriately," among others.

The Chicago Manual of Style (2003) as well as the *MLA Handbook for Writers of Research Papers* (Gibaldi 2003), the two leading handbooks for academic writing, show a very similar picture, apart from the fact that the

Chicago Manual contains a chapter covering American English grammar and usage.

Textbooks on academic writing such as Bailey (2003), Baugh (1993) Hamp-Lyons and Heasley (1987), Jordan (1999), Pirie (1985), Swales and Feak (2004), Tribble (1996), to name a few, show a very similar design. As they are mainly geared towards non-native speakers, they deal more with actual language problems. However, although specific linguistic features are linked to different stages of the writing process or to different genres, that link often remains obscure and information on genre-specific style is more or less inexistent.

In this paper I will refer to *style* as

> [t]he characteristic use of language in a text. When referring to the speaker, style is more or less the controlled choice of linguistic means, whereas in referring to texts, style is the specific form of language. (Bussmann 1996: 459)

I will not use *style* with reference to citation practice, typographic conventions, formatting, etc., which can be looked up in the manuals mentioned above. University departments and publishers have their strict norms with respect to the overall presentation of the texts, often laid down in their internal style sheets, but what their requirements for the actual use of language are is not stated.

The question I will address in this paper is whether students maintain personal, idiosyncratic features, which might reflect L1 principles, when taught how to write academic texts in English or whether there is an obvious change towards an English academic writing style as observed by Swales, who states that

> [w]e are faced in effect with a growing linguistic and rhetorical monopoly and monoculture against which we need to consider offering 'cultural rainforest' arguments of the following type: "Insofar as rhetorical practices embody cultural thought patterns, we should encourage the maintenance of variety and diversity in academic rhetorical practices – excessive standardization may counteract innovation and creative thought by forcing them into standard forms" (Mauranen 1993: 172). (Swales 2000: 67)

For this purpose I will use the QSUM method, which has proved very fruitful for the analysis of authorship in the framework of forensic linguistics. In the next section I will explain the QSUM method in as much detail as necessary and illustrate it with one of the student texts under scrutiny. This will be followed by the actual analyses of texts written by the same students at the beginning and at the end of a course in academic writing as

well as different texts written by native speaker academics. In the final section I will try to interpret the findings and to establish the possible consequences with respect to academic writing.

2. The QSUM method

2.1. Analysing for authorship

The cusum (cumulative sum) technique[4] is a statistical method used to establish the cumulative frequency of a variable as the sum of all preceding frequencies, starting from the lowest value of the variable. It is a technique widely used for instance in stock surveillance and quality control or as a tool for feedback about performance in clinical medicine (cf. Chang and McLean 2007). In linguistics the cusum technique is one of the stylometric methods used in the attempt to ascribe authorship to written as well as spoken texts, often used for forensic purposes.

The search for an objective method of authorship attribution has quite a long history. As early as 1851, Augustus de Morgan (1851) suggested to apply statistical methods to the *Epistles to the Hebrews* in order to determine whether they were written by the Apostle Paul. He claimed that if the average length of words was much the same as the one in the other Epistles, this might be a strong indication that Paul was the author, or at least that all the Epistles were written by the same person.

Even though this might appear to be a rather simplistic and unscientific method, it paved the way for stylometrics. De Morgan's method did not concentrate on overt individual language habits such as favourite words and phrases, which above all are rather infrequent in relation to the overall length of a given text, but on frequent, regular features authors use subconsciously. Yule (1944) in his *Statistical Study of Literary Vocabulary* augmented de Morgan's method by adding elements of word distribution such as sentence length with respect to word length and the ratio of the various parts of speech within a given text.

In the 1960s, when computers became readily available, there was growing interest in applying such techniques to larger corpora and to improve the methods.[5] Without going into detail we notice that from a linguistic point of view there had been a constant shift away from semantics and the assumedly author-specific choice of words towards the subconscious but highly individual preference for specific syntactic structures.

2.2. Andrew Q. Morton's QSUM method

It was in the 1960s when Andrew Q. Morton, a Church of Scotland minister and a computer specialist, started to apply cusum tests to language as a method for authorship analysis. When he was convinced that this technique was applicable to any type of written and spoken texts, apart from being simple to use and easy to understand, he published the *Qsum Plot* (Morton and Michaelson 1990), introducing his method and illustrating it with a variety of text, mainly from modern literature. He was able to show that an author's writing style remains personal and consistent, not only within a given text, but across different genres of writing and over time, even if the author had deliberately changed her/his style.

The QSUM method is so convincing that it soon became recognised as a valid technique in legal settings and "Morton's expertise was to be sought in many sensitive legal cases where 'confessions' or admission statements were at issue" (Farringdon 1996: 15). The QSUM method is thought to provide an authorial "fingerprint" similar to voice prints or real fingerprints. Its success in forensic linguistics is due to its simplicity on the one hand and reliability and applicability even in relatively short texts, and thus being apt for analyses of alleged suicide letters, forged wills, forced confessions, manipulated interviews, etc.

2.3. How to design and interpret QSUM charts

As mentioned above, the QSUM method is easy to carry out and even easier to interpret, as a cusum chart is basically a graphical representation of the features under investigation. As sentence length, i.e. the number of words per sentence, is the first stylistic aspect of relevance, I will explain the design of the QSUM chart given in Table 1, which is based on one of the students' papers analysed in section 3.[6]

Every row in Table 1 represents one sentence of the text under investigation and is labelled with the respective sentence number. In the second column we have the words per sentence (wps) as well as the average sentence length. The third column gives the sentence length deviation (sld), i.e. the difference between the average sentence length of all the sentences and their respective sentence length. For the fourth column the cumulative sum of all the sentence length deviations (qsld) has to be calculated by adding the sld of all the previous sentences. Columns 5 to 7 are not relevant for the time being, but will be used below.

Table 1. QSUM chart of Text 1, Student A (A1)

#	wps	sld	qsld	23lw + ivw	(23lw + ivw)d	q(23lw + ivw)d
1	19	-7.88	-8	9	-5.65	-6
2	20	-6.88	-15	12	-2.65	-8
3	26	-0.88	-16	14	-0.65	-9
4	8	-18.88	-35	3	-11.65	-21
5	42	15.12	-19	23	8.35	-12
6	18	-8.88	-28	10	-4.65	-17
7	40	13.12	-15	20	5.35	-12
8	9	-17.88	-33	4	-10.65	-22
9	27	0.12	-33	15	0.35	-22
10	45	18.12	-15	26	11.35	-10
11	23	-3.88	-19	11	-3.65	-14
12	22	-4.88	-24	15	0.35	-14
13	23	-3.88	-27	15	0.35	-13
14	51	24.12	-3	28	13.35	0
15	28	1.12	-2	11	-3.65	-4
16	35	8.12	6	21	6.35	3
17	21	-5.88	0	12	-2.65	0
Average	26.882			14.65		

Key:
# = sentence number
wps = words per sentence
sld = sentence length deviation
qsld = cusum of sld

So far this method seems to be very similar to de Morgan's (1851) technique of counting word length with the only difference that instead of working with the bare values of the variable, they are put in relation to all the preceding values and the overall average. In the graphical representation with the sequence of sentences on the abscissa and the qsld (column 4) on the ordinate as given in Figure 1, we can see that the feature sentence length is not a very reliable parameter for analysing for authorship. A viable cusum chart would display a levelled graph with marginal deviations.

It is thus obvious that in addition to sentence length, other features have to be found. Although Forsyth and Holmes (1996) in their paper on feature-finding deplore the fact that the choice of textual features, which is a crucial determinant for success, is left to the intuition of the analyst, rather than being based on an objective method for finding the most suitable features in any given text, I suggest that we proceed with the ones suggested

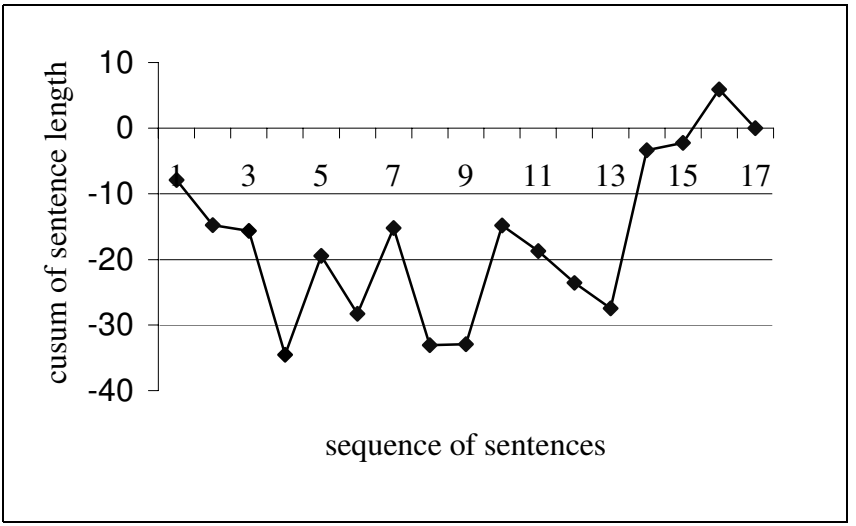

Figure 1. Cusum graph of sld of Text 1, Student A (A1)

by Morton (in Farringdon 1996). Firstly, there is no need for any background knowledge external to the texts being analysed and secondly they have proved very successful, as can be seen in all the different applications illustrated in Farringdon (1996).

As a second aspect of author-specific language use, occurrences of other features or 'habits' within each sentence have to be counted. Morton showed that an analysis combining words consisting of two or three letters (23lw) and words with an initial vowel (ivw) proved to be very fruitful, at least for English texts. The habit 23lw is a clear focus on function words, as most of them consist of two or three letters and as the number of content words shorter than four letters is very small. Based on absolute figures given in Farringdon (1996: 45) the two- and three-letter words account for 0.2% and 2% of all words respectively, including the function words. Their frequency in a text, however, is rather high. Among the 25 most frequent words in the British National Corpus, only two words (*that* and *with*) are longer than 3 letters. Furthermore, by concentrating on function words, the focus shifts to syntactically significant elements. Vowel-initial words on the other hand are very numerous in the English language, as a lot of them are Latin prefixed. A rough count in the *Oxford Advanced Learner's Dictionary* (Hornby 1995) reveals that about 20% of the lexical entries start with a vowel. Furthermore, by focusing on these two habits, we get a ratio

of nearly 50% of all the words occurring in a text, which is an ideal situation.

Considering the same text (A1) as above, we have entered the number of habits per sentence in column 5 (of Table 1 above), the respective deviations in column 6 and the cusum values in column 7. Rather than plotting the cusum values into a separate graph, we integrate them into the graph given in Figure 1, thus creating a representation of a QSUM chart, where sentence lengths and the habits are put into correlation (Figure 2).

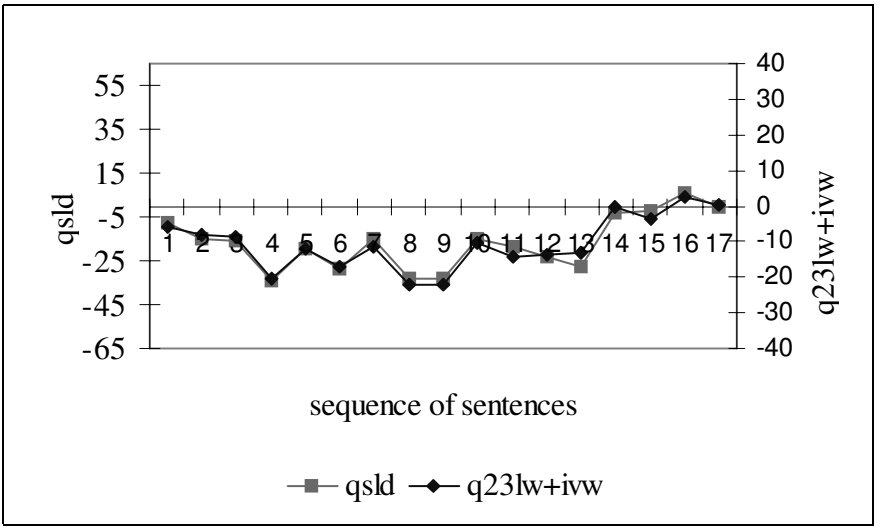

Figure 2. QSUM Chart of Text 1, Student A (A1)

In this chart we see the deviation from the average for the number of words per sentence (qsld) as well as the habit being analysed within each sentence (q23lw+ivw). If these two lines track each other closely enough, it is an indication of the integrity of the text and of its homogeneity. The elegance of the QSUM method is that reading such a chart requires no mathematical knowledge, although the respective distances between the two lines could easily be calculated and used as input for statistical analysis.

The very close match of the two curves thus shows that the text analysed is clearly consistent. Student A, at this stage in her development, has found her own personal style, although she is a non-native speaker. Furthermore, the whole text is free from any external influences, i.e., it was written by one and the same writer. As we know that this is actually the case, the QSUM method has once more passed the test. Farringdon (1996,

cover) claims that "[e]ach person's QSUM 'fingerprint' retains consistency across his or her written and spoken utterance and across different genres." In a number of analyses she further shows that the writer's age does not affect this consistency either.

In order to see whether this is also true for non-native speakers and whether the active teaching of writing skills has any influence, positive or negative, we will analyse a number of papers written by students attending academic writing skills courses at the English departments of the Universities of Berne and Zurich.

3. Analyses of student papers

If Farringdon's (1996) claims are valid, the teaching of writing skills would have no influence on the personal writing style of the students attending courses in which they are taught how to write academic texts. It must be noted once more that the notion of 'style' in this context has nothing to do with 'style' in the literary sense. In other words, we are not interested in "[t]he characteristic manner of literary expression of a particular writer, school, period, etc." but in the "[f]eatures pertaining to the form and mode of expression of a text" (Hornby 1995: s.v.). The results of my analyses will therefore either refute the QSUM method or question the influence of writing skills courses with respect to style. It goes without saying, however, that such courses are a valid part of the syllabus, whatever the results may be, particularly if the participants perceive them as useful for their studies and their academic work.

3.1. Methodology

For the present study I have randomly chosen 22 students in the English departments of the Universities of Berne and Zurich. All of them attended a course taught by different lecturers in which they had to write essays on literary or linguistic topics at regular intervals. As a longitudinal study would have gone beyond the scope of this paper, I decided to concentrate on their very first texts and on the ones written at the end of the course, that is on two texts for each student with a gap of 8 months in-between.

All the students are (very) advanced non-native speakers of English with levels ranging from B2 to C2, according to the Common European Framework of Reference for Languages. Their respective mother tongues

are mostly (Swiss) German, French or Italian, but also Spanish, Russian, Swedish, and Croatian. Most of them had just started their studies at university level, after having between four and seven years of two to three lessons a week of tuition in general English at grammar school level.

Although I asked the students for permission to analyse their essays, they were not informed about the purpose of the analysis or about the features under scrutiny. Thus even if some of them might have edited their texts with respect to grammatical or orthographic mistakes, this wouldn't have had any effect on the analysis.

Furthermore, the essays had to be slightly edited by myself. So names, dates, numbers, references and especially quotations were marked as such and analysed as being one word. For further details about preparing texts for a QSUM analysis and reediting them, the reader should turn to Farringdon (1996: 20–24).

3.2. Analyses and results

In order to illustrate how the QSUM method works, we have already analysed the first student paper in section 2 above. The first text by student A (A1) was her very first essay at the beginning of the course. Although her mother tongue is French, the analysis showed that her personal style when writing in English is very homogeneous, i.e. it shows a uniform character throughout with respect to the ratio of habits and sentence lengths. Such a homogeneity "is taken to mean that the sample ... is indeed by the one writer" (Farringdon 1996: 7) without any borrowings or insertions from other sources. It might of course be interesting to compare her French and English writing, but this would go beyond the scope of this study, as it would imply having to identify common habits for both languages.

In all the student essays under scrutiny, a very similar picture emerged, irrespective of what the mother tongue of the author was. We thus can assume that their English, or rather their respective interlanguage, shows idiosyncratic but consistent features. By way of further illustration let us consider the QSUM chart given in Figure 3, which shows the analysis of the first paper written by a student with Italian background (B1).

It can be seen very clearly that the charts given in Figure 2 and Figure 3 are both homogeneous but quite different. A critical reader unfamiliar with QSUM charts might argue that it is obvious that the number of habits in a sentence is always dependent on sentence length and that these charts are therefore relatively meaningless. In order to counter this objection, we can

use the so-called sandwich method, which is a reliable means for assessing whether a text of unknown origin is written by an assumed author or not. For our purpose let us put text A1 between the first and the last 15 sentences of text B2 and carry out the QSUM analysis. The resulting chart given in Figure 4 displays a clear mismatch of the two curves, which is proof that the intermittent text is of different origin.

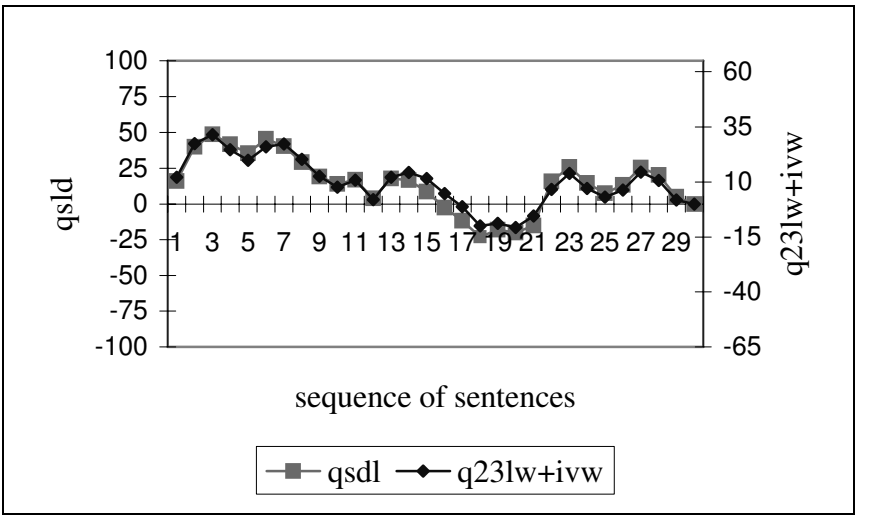

Figure 3. QSUM Chart of Text 1, Student B (B1)

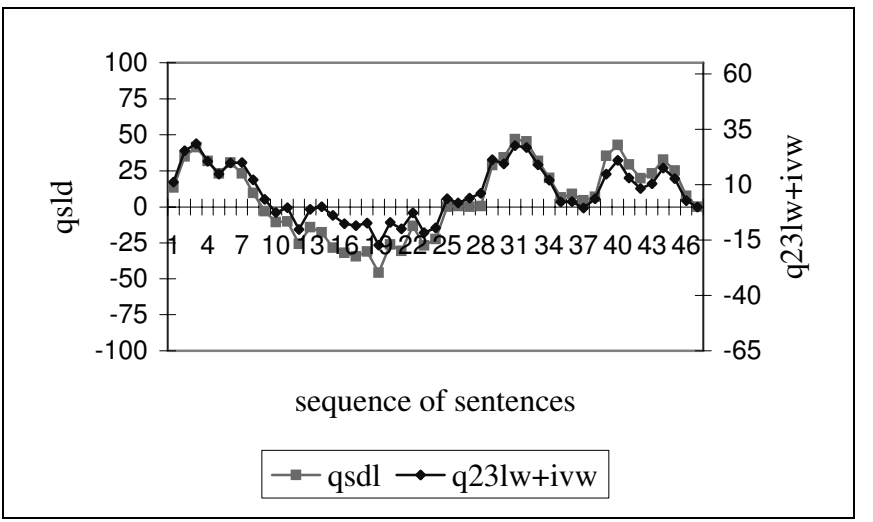

Figure 4. QSUM Chart of Sandwich (B1 – A1 – B1)

Thus far, the QSUM method has proved reliable and we can proceed with the analyses of papers written at the end of the writing skills courses. If Morton, Farringdon and their colleagues are correct in claiming that an author's personal style is consistent across different genres, we will get the same picture: QSUM charts of the individual papers as well as sandwich tests with text written by the same student at the beginning and at the end of the course will prove homogeneous. This would of course also be an indication that the students are resistant to changes in their individual writing style and that teaching genre-specific linguistic features of academic writing would appear to be a fruitless undertaking.

However, much to my surprise, the results were quite different from what was to be expected. The QSUM charts of all the texts written by the 22 students at the end of their courses show the same picture as given in Figure 5, which represents the QSUM chart of the second text of the same student B (B2).

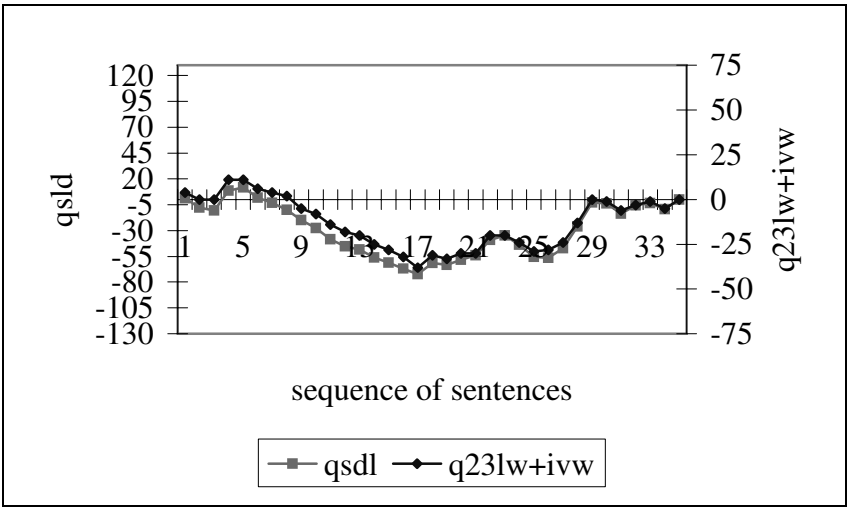

Figure 5. QSUM Chart of Text 2, Student B (B2)

As can be seen, the analysis of text B2 shows a lack of integrity and of homogeneity in the text, although quotations and references had been excluded from the test. As indicated above, there might be two reasons: Either personal writing is not consistent across different genres or the standards for academic writing taught in the courses are so rigid that they displace some individual features.

In order to test whether the latter is the case, let us have a look at the differences between personal and academic writing of two professionals of English mother tongue. For this purpose I analysed a personal letter (C1, D1) and a piece of academic writing (C2, D2) each, produced by two lecturers responsible for the courses and from whom I was able to obtain a personal text. In order to avoid the conclusion that their academic writing styles had influenced the students so strongly that they follow their master's voice, I have deliberately chosen tutors who were not directly involved in the teaching of students A and B, whose text analyses are shown above. They have, however, taught some of the other 20 students, whose writing showed the same characteristics.

As was to be expected, the analysis of the personal letters (C1, D1) showed a very high degree of consistency and I am convinced that comparison with other texts written by the same authors would show that they have their own individual styles and that the QSUM technique is a valid method to demonstrate this.

The QSUM chart of the academic text (C2, D2), however, showed a completely different picture, as can be seen in Figure 6.

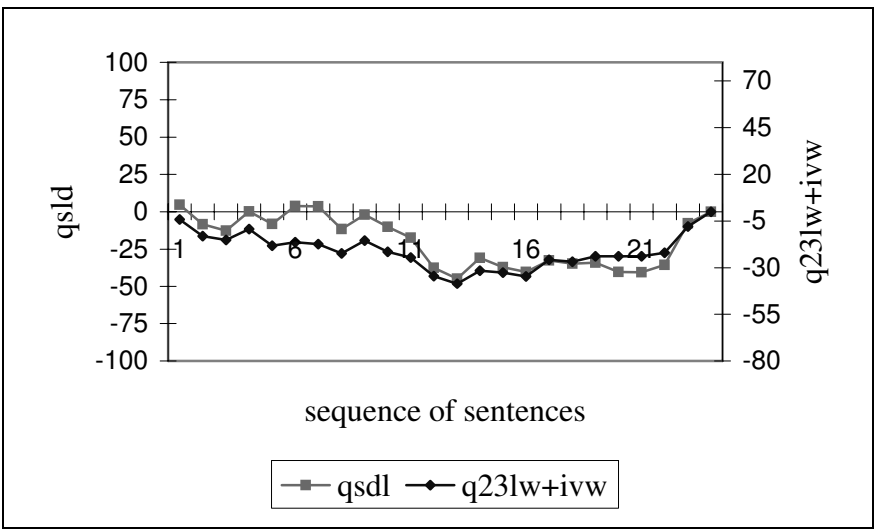

Figure 6. QSUM Chart of an academic text written by a professional (Text C2)

Apparently, academic writing has become so strongly standardised that it does not leave much room for individuality. It seems that the authors of academic texts feel forced to use constructions which are normally very

rare in their personal writing. What can for instance readily be noticed in the texts C1 and C2 is the fact that the passive is a rare feature in the author's personal writing, with only 2 occurrences, whereas in the academic text excerpt of roughly the same length, it occurs 11 times. For a detailed analysis of the passive in academic writing, see Wanner's (in press) case study in *Deconstructing the English Passive*.

4. Interpretation and conclusion

Although the present study is based on a rather small number of texts and relies exclusively on the QSUM method, we can see a clear tendency that academic texts differ from other text types with respect to their homogeneity. According to Farringdon (1996: 7) such heterogeneity "is clear evidence of its being mixed utterance. What we have here is a borrowing or insertion from other sources within the text." However, as we know that none of the texts lack integrity and that obvious insertions such as quotes have been excluded from the analyses, we have to assume that academic writing is strongly influenced by a genre specific standard. Swales (2004: 62–63) refers to Devitt's (1997) article 'Genre as a language standard', where she "argues that just as language standards provide rules of linguistic 'etiquette' (punctuation, usage, etc.), so genres also have their associated 'etiquettes' ... [which] are not absolute but are conceived in terms of what is socially and rhetorically appropriate." Nevertheless, Swales goes on to point out that "linguistic and generic 'standards' still permit a fair amount of choice ... because not everything is controlled or controllable."

The author of 'It's a steal' (*New Scientist* 2007) is not aware of the genre specific etiquette when he writes that "[e]loquent language has never been the strong point of academic papers, so it's somewhat ironic that some scientists are lifting clever turns of phrase ... from other published papers in a bid to sound more articulate." He then goes on claiming that "[m]ost culprits are people whose first language is not English", which is in strong contrast to Swales (2004: 52), who states that "[t]he difficulties typically experienced by NNS academics in writing English are ... *au fond* pretty similar to those typically experienced by native speakers."

In her survey of the reviewing process of an applied linguistics journal, Belcher (2007) also states that language use was not the most salient problem in international scholars' submissions. She reports a case where a reviewer commented on a paper written by a native speaker of English that "[i]t might be useful for a NS of English to read the text just to disentangle

some of the sentences." However, the author's disadvantage was not an issue of language competence but the fact that he was an off-network scholar with little access to scholarly publications, i.e. with little experience with the genre of academic writing.

Our analysis supports Swales's claim and gives an explanation for Belcher's example by showing that for native as well as non-native speakers academic writing differs considerably from other genres. Whereas the QSUM method as applied to the non-genre-specific texts, i.e. the first essays of the students and the private writings of members of staff, showed individual, yet consistent idiosyncratic features, academic writing seems to be depersonalised. This does not mean, however, that they would adhere to a common linguistic standard even if it were possible to tell what such a standard might be. The only assumption that can be made is that the standard, genre-specific overall structure of academic papers as outlined by Turabian (2007), Gibaldi (2003) and others has a strong influence on the actual language used in academic papers.

Devitt (1997: 54) stated that "[o]nly when we understand genres as both constraint and choice, both regularity and chaos, both inhibiting and enabling will we be able to help students to use the power of genres critically and effectively." One interpretation might thus be that the constraints are imposed by virtue of genre-specific requirements and that choice is reflected in the individual writing style.

Although academic writing style is not taught explicitly but emerges indirectly from the overall design of academic writing, we can draw the conclusion that the lecturers do a very good job in preparing their students for a professional career. Furthermore, it might be hoped that students outside the linguistics departments will discover the value of genre-specific language courses and their relevance in the globalised world of academia, where not only English as such, but English for academic writing has become the Lingua Franca.

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Notes

1. According to the Common European Framework of Reference for Languages.
2. There are no courses in academic writing in any of the other languages, neither at Zurich nor Basle. At Basle one single course in English academic writing (5 x 3 hours) is offered.
3. All the quotes in this paragraph are taken from different online course descriptions.
4. Cusum is the term I use when referring to the neutral statistical technique, whereas QSUM is its application for the analysis for authorship as developed by Andrew Q. Morton (cf. Farringdon 1996).
5. For a more detailed account, see Farringdon (1996, chapter 1).
6. For a detailed step by step explanation of the QSUM method, see Farringdon (1996, chapter 2).

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